1: Raswan T-3 (1913-35) 1947 MD4 Rwala MD4

223 wolflike watchdogs and herd-dogs attacking the more delicate hounds and tearing them to pieces.

Twelve of the Amir's slaves carried hunting-hawks, each bird hooded and in full attire. Relatives of the Prince and other Ruala nobles also carried falcons on their mares, some of the birds borne on the riders' gauntleted wrists, others, in fact the majority, on the sheep skin which is spread over the horse's croup, when the Bedouin goes hunting.

The *"Sala"* or beater corps, comprising more than three hundred camel-riders and about two hundred horsemen, began to spread out right and left, to round up and drive the game towards the centre of our line. Ringed by the greyhounds, our wild troop galloped over the wide plain in the fresh morning air. Our hearts beat [787] with excitement. It was to be an auspicious and lucky day, according to every soothsayer whom Fuaz had consulted during the past days.

[531] The young Prince galloped at my side. On his raised fist sat Anaga, in its red leather hood embroidered with gold thread, on the top of which was sewn a beautiful pearl; and instead of eyes there blazed on its sides two precious emeralds.

"Aziz," cried Fuaz to me, "I love the wine of war—but, oh! I also like to drink the milk of the chase. Is not hunting the sister of war and the quarry a warrior struck to earth?"

He reined in, and I also pulled up my mare, to let the train of hunting comrades ride past. They were a splendid knightly troop, on beautiful mares and camels. The falcons balanced with outstretched wings on the

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Fabrics are woven on a loom, *naṯw*, the names of the different parts of which as shown in Fig. 10 are: *a, râs an-naṯw; b, sida'; c, ḥafa'; d, nira; e, 'ûd an-nira; f, minšâz; g, 'âžba* (or *leḥama*); *k, minša'; h, ḥatwa; j, ḳâ'a; l, šiṣa.*

Fig. 10—A loom, *naṯw*.

The best silk kerchiefs and garments are kept in a small box, *ṣandûḳ*, which has a thin lining of tin.

By the side wall are placed the litters, either *žetab* or *ḳenn*, and the saddle bags with brightly colored trappings and long tassels, *mezwede.*

The *ḳenn* (pl., *ḳnene*) litters (Figs. 11, 12, 13) resemble rectangular cages, narrower at the bottom, and are made of wooden poles. The main poles forming the frame are called *'aṣjân* (Fig. 11, *c*), the four cross poles joining the main poles are called *mibṭâḥ* (*b*), and the vertical pole which strengthens the two back cross poles in the middle and terminates in a wooden knob is called *rwê'i* (*a*). The *ḳenn* is fastened to the saddle known as *bedd* (or *wiṭr*) (*d*).

The *žetab* litters (Figs. 14, 15, 16, 17, 18) are decorated in the most splendid manner. On the back of the camel is placed a saddle known as *wiṭr*, reinforced with cushions, *bdûda.* Upon these rest two pairs of wooden ribs, *ẓlâf* (Fig. 14, *f*), each terminating in a cone, *rwê'i* (*a, j*). Two pairs of flexible poles, *'aṣfûr* (*d*) and *ža'ade* (*g*), each more than 5.5 meters long,

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are supported on these ribs and are fastened to the cones by stakes, *ḥoṣra* (*e*). The poles are joined by cross pieces, *ǧamb* (*h*) and *sâmûk* (*l*), and arched so that they form two pairs of wings, *ǧenâḥ* (*n*). These wings are drawn together in the middle on the top by means of wooden stakes, *lebad* (*k*) and *ḥani* (*m*). In the middle of the whole structure between the wings a leather seat, *soffa* (*c*), like a deep bowl is stitched to poles called *mibṭâḥ* (*b*). Of the poles which make the wings the upper parts and the outside ends of the lower parts have leather or linen twisted round them. The remainder of the lower parts, as well as the outer part of the two cones, are gaudily decorated with tiny shells. Here on a dark background there are small squares with red edges, and in the middle a blue rose with red leaves made of shells. Between the squares there are small white stars also made of shells. From the lower part of each of the poles marking the wings there is suspended a dark-red strip of cloth, *ḫwât* (*o*), about twenty centimeters broad and provided with tassels at either end which hang right down to the neck and tail of the camel. Red cloths or ribbons are also fastened to the upper parts of the wings. The *žetab* is placed on the saddle with the pillow known as *bedd* and is secured by means of straps under the breast, *ḥaḳab*, the stomach, *bṭân*, and tail, *ṭafar*.

The appearance of a number of these litters during a march is impressive. If they are seen in the distance on a pink sand drift surrounded by a blue, transparent atmospheric haze, they resemble huge butterflies swaying freely to and fro in the air. In the almost entirely flat, grayish-white desert of al-Ḥamâd, a grayish-white camel bearing the *žetab* and covered with various gaudy decorations fades from sight, while the magnificent litters project above the horizon and glide along as if upon bright and regularly rising waves.

In addition to this the women's compartment contains wooden and copper utensils. The following are made of wood: a large wooden mortar for crushing grain, *miḥbâš*, with a wooden pestle, *'amûd*; a *maṛrâfa*, or small trough with an outlet, *ṣ'ebeh*, and a handle; a *ḳadaḥ*, or circular wooden jar; a *daḳḳijje*, or circular dish; a *ḳdajḥa*, or small plate from Mecca, *meḳḳânijje*; a *ḳarwa*, or large dish which can contain enough food for ten persons; a *'elbe*, or circular vessel for the leavening of dough; a *maḫmar*, or vessel measuring sixty centimeters in diameter and twenty in height, for the

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in a lappet more than a meter long, *ṭowb mrawdan*. When walking or working, the man ties the sleeves behind his neck; when riding he lets them hang down loosely. On the breast the shirt is opened, *ǧejb*, to be fastened below the throat by a button or a cord sewn to the shirt. A *ṭowb* has no collar, but is sometimes ornamented with blue, red, and black embroidery around the neck and on the breast.

A well-to-do Rwejli puts on over the *ṭowb* a garment called *zebûn* (pl., *zebnât*) made of light material, never of cloth. This resembles our shirt, except that it reaches to the ankles, has no collar, is open the whole length of the front, and is provided with wide sleeves overlapping the hand by about ten centimeters. The sleeves are slit open at the ends for about fifteen centimeters, lined with dark-red material to the same extent, and then folded back, *kalâba*, so that the lining is exposed. The ends of the sleeves, both the slits, and the edges around the neck and on the breast are bordered with a colored cord, *herǧ*, which ends below the chin in two small strings, *krân*. At the tail the material is turned up to the width of about two fingers, *kejṭân*. On the breast and at the hips of the *zebûn* two inside pockets, *maḥba* (pl., *maḥâbi*), are sewn on. The *zebûn*, if made of white linen without a lining, is called *ṣâje*; if made of white linen with a lining it is called *zebûn bêża*; if of black half-silk with yellow stripes it is called *mejdâni*; if of pure silk with variegated stripes it is called *anmar*; and if of cotton with variegated stripes it is called *dîma*.

Both *ṭowb* and *zebûn* are fastened to the body by a leather or woollen belt, *maḥzam*, of about a hand's breadth.

A man covers his head with a round cap woven of rough wool or camel's hair, *ṭâžijje*, on top of which he lays a kerchief about 1.2 meters long and 1.15 meters wide. Folding it at first like a triangle, he throws the middle lappet, *dîl*, back over his shoulder, arranges the outside ones, *riǧlên*, with both his right and left hands to an equal length, and then pulls the headcloth over the middle of his forehead. Most of the time the Rwejli wears cotton kerchiefs of some dark color, *mindîl*, seldom of pure white, *kṛâṣa*. A *mindîl* woven of red and black threads is called *ḥammarijje*; a black *mindîl* shot with red is a *hendijje*; one with variegated dots is a *stambûlijje*. *Homṣi* is the name of a *mindîl* with yellow or pink stripes; *šmâṛ*, of a blue or red checkered one. A *kṛâṣa*, or white kerchief with a red or blue border and short fringe, *hadab*, is called

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291 *ḥâšije*. A silken kerchief is called *maḳrûna*; if interwoven with silver threads, it is known as a *mḳaṣṣaba*. Most popular of all is a dark-blue *maḳrûna* or a violet one shot with red.
[292] A pure white *maḳrûna* is worn by the chief alone and that only on festive occasions. As soon as it becomes soiled, the chief gives it to a negro. The kerchief is not tied to the head, but merely fastened with a cord about one inch thick made of wool or camel's hair and wrapped double around the forehead and the skull, *'aṣâba*. The lappets are crossed under the chin and pulled through under the *'aṣâba*, so that they project above the forehead like two small horns. A man who has the lappets of the kerchief, *riǧlên*, crossed under the chin, is known as *mutalaṭṭam*. If he does not wish to be recognized, he simply pulls them up above his chin, even over the nose, so that only his eyes are uncovered. Whoever meets a man thus disguised, shouts: "Remove the curtain, so that I can recognize thee; *fukk al-luṭma ḥatt-a'refk*."

The most important part of a man's dress is the cloak, *'aba'*. It is made from two pieces, each 2.5 meters long and 60 centimeters wide. These are sewn together along their long sides; the narrow edges are folded, and their upper ends also sewn together. In the two folds at the top, which are about sixty centimeters broad, holes are cut about fifty centimeters long. The cloak is then thrown over the shoulders and the
[531] hands thrust through the holes. Around the neck and along the breast the mantle is often embroidered, or a strip woven of yellow and gold threads is added. A light-gray mantle shot with yellow is called *bišt*; a light-gray one made of fine wool is a *ḥâčije*; a light-gray one of half cotton is a *lûmijje*; one of medium weight with long white and dark-gray stripes about ten centimeters wide is a *mubaddaḥa*; one of the same color but made of good wool is a *rḥejbâwijje*; one of good wool with white and reddish stripes is a *sa'dûnijje*; a good woollen one with white and dark-brown stripes and ornamented at the neck and above the shoulders is a *ḥasawijje*; one of good wool or camel's hair, not striped, of a plain color (generally black or brown) shot with pink is a *mezwi*. The inhabitants of the oasis of al-Ǧowf manufacture mantles of the *bišt* (Fig. 33) and *mezwi* varieties.

In the winter time a sheepskin coat, *farwa*, is worn by the Rwejli instead of the mantle. If it covers only the breast, it is called *obṭijje*. A *ḥarrâṭijje* is a sheepskin coat of white

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iron blade sharpened on both edges and a wooden shaft, *'ûd*. The blade is either broad, in which case it is called *šalfa*, or narrow, *ḥarba*. The *šalfa* either is brought from Persia, *'aǧamijje*, in which case it costs 2 or 3 *meǧidijjât* ($1.80-$2.70), or is a common one made by a blacksmith from iron for half a *meǧidijje* (45 cents). The *ḥarba*, manufactured chiefly in the town of ad-Dejr on the right bank of the Euphrates, is also called *'arejnijje* and sells for a quarter to a half *meǧidijje* (22½–45 cents). The sharpened edge of the *šalfa* or *ḥarba* is called *'asla*; the lower end driven into the wooden shaft, *ǧibb*. For the shaft, *'ûd*, either a thin but strong piece of wood, *'erč*, or a thick piece, *šâčri*, is used; shafts are also made from a hollow bamboo-reed, *ḳṣuba*, costing generally 1 *meǧidijje* (90 cents). The lower end of the shaft is provided with an iron point, *kunṭâr*, so that the spear can be stuck in the ground. Sometimes the spear is ornamented with ostrich feathers or thin chains fastened to the *ǧibb*.

The sword, *nemeša*, is either a *morrebi*, with three long grooves, costing 2-40 *meǧidijjât* ($1.80-$36); a *šentijân*, very flexible, costing 2-10 *meǧidijjât* ($1.80-$9); or a *ḥsênijje*, with a single long groove, also costing 2-10 *meǧidijjât*.

The sabers, *sejf*, are as follows: *dâbân*, 5-10 *meǧidijjât* ($4.50-$9); *hendi*, made of black steel, 40-150 *meǧidijjât* ($36-$135); *'aǧami*, of gray steel, 5-40 *meǧidijjât* ($4.50-$36); or the *ǧauhar*, made of cast steel from Ḥorâsân, 150 *meǧidijjât* ($135). The grip, *ḳuma'*, of the sword or saber often extends up to the *šubbâk* guard, where the blade begins, and is richly ornamented with gold and silver. The scabbard, *ǧefîr*, is provided with two metal rings, *ḥwâmel*, to which the cord used in hanging up the sword or saber is fastened.

The dagger is either short and narrow, *šibrijje*, or broad and long, *ḳdejmi*, or broad and short, *ǧanǧar*. It costs as much as 3 *meǧidijjât* ($2.70), but if the handle is ornamented with gold chains and precious stones it may cost 50 *meǧidijjât* ($45) and even more.

Spears are carried mainly by the poorer Bedouins, the sword and saber only by the more important men; but every one is in possession of firearms, be it a revolver or a rifle.

The revolver, *vedâni*, is either the old heavy kind, *karabîr*, which was formerly used by the Montenegrins and is sold for 12 to 14 *meǧidijjât* ($10.80-$12.60), or the Mauser, either of the *sânlatân* or *snâlâzi* variety. The original *sânlatân*, from

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behind. Deserted and tortured with pain, he composed this poem, which was recited to me by Blejhân eben Meṣreb. 539x

Verse 1. *'Â'a'* signifies the sound of a crowing cock. 2. *Ješ-ẓâni râsi* is the same as *jowğa'ani râsi*, my head is aching. *Swâhiğ* are the paths by which poison is spread; hence veins or arteries. 3. *Sâ'i* here means a messenger mounted on a camel traversing alone the desert between Damascus and Hît. 4. *Bâb aš-šebâbîč* is the gate of a walled-in market place on which the windows of the selling booths open. Allâh grants or takes away the merchants' profits — he therefore opens the gate of their market place and adorns the poet's sweetheart with beauty. 5. *'Ârefin al-ḳâf* are men expert in reading tracks, whether of men or animals, and in telling how old they are and whether made by camels from the Nefûd or the Ḥarra. The name of the beloved maiden was Rumha, Spear. 7. *Jathi* or *jutaḥḥi* means that he calls for the sheep or goats with the words *ethi, tha'*. *Mesâbiğ*, as was explained to me, are the conical ornaments sometimes half a meter high forming the back part of the pack saddle. When the backs of the pack camels traversing a vast plain project above the horizon, these ornaments on a clear night resemble vultures standing upright. [492 531]

1. *Jâ râčeben ḥamra min al-heğen mehḏâb*
   ğeḏ'ijjeten ḳaṭ' al-fejâfi menâha
2. *jâ tekel rabda 'âneḳat râs merḳâb*
   čann az-zwâri tenhašha ma' ḳafâha
3. *elja twannat bass howza bimešâb*
   mâ danaḳ ar-raḳḳâ' jirḳa' ḥafâha
4. *merbâ'aha bimfarra' al-heri w-aṣ-ṣwâb*
   eljamâ tekâmel šaḥmha biḳarâha
5. *fowḳha ṭulâmen mâ jeḥasseb lil-ağnâb*
   ṣaḳḳâr bi'ûd al-leğâwi ğedâha
6. *račebtaha min dîrt aš-šâm ğallâb*
   abî 'ala-lli ṭammanha w-eštarâha
7. *telfi labu ṣalfiž zedden lil-ağnâb*
   'awḳ ar-rudûm alli ṭṭarraḳ ḏerâha
8. *sukkar 'asal ḥelwen 'âla-l-čabed low ḏâb*
   semmen 'ala čabd al-ma'âdi saḳâha
9. *saba' as-sbâ' al-firz lil-ḥukum dowlâb*
   low a'ẓamat kuṭr ad-da'âwi ḳazâha
10. *low hw 'ala-n-nahreju w-aš-šaṭṭ w-az-zâb*
    w-illa 'ala ḳanzên mâlen fanâha

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492 march. On the saddle a leather quilt stuffed with camel's hair, *naṭa'*, is spread in such a way that both the cones can be stuck through it. More ornamental is the blanket called *žâ'ed* or *žâ'ada*, made of the skin of a black goat with long [531] fine hair (Fig. 44). The knob of the front cone and the whole of the rear cone are usually ornamented with small metal nails, sometimes of silver or gilded, and variously shaped. A saddle with silver ornaments is called *muḳammar*; with gold, *muṣaffar* (*k*). The "shovels" and crosspieces of the finest saddles are often inlaid with little plates of engraved metal.

A *mesâme* (Fig. 41) is a saddle to which the water bags are tied. Its wooden skeleton resembles that of the riding saddle, except that both its cones are lower and flattened. The crosspieces are replaced by round sticks about eighty centimeters long. Inside a *mesâme* only the *wiṭr* cushion is used. This saddle is also provided with breast girth, *ḥaḳab*. A *mesâmė* with a thicker cushion and a stronger wooden structure, known as a *ṛabîṭ*, serves for carrying water bags made of camel skin.

A *ḥedâğe* (Fig. 42) is a saddle used for carrying loads. Its wooden frame consists of four boards 42 centimeters long by 10 wide by 1 thick. These are fastened together in pairs, their broad sides being joined at the ends by metal plates to form almost right angles. About ten centimeters below the angle two holes are bored through each board and wooden stakes, *dḥâš* (*a*), driven through; a stick, *'aṣâ* (*b*), is tied below the stakes on each side. The *wiṭr* cushion (Fig. 43) to which this frame is fastened is almost a meter long by 35 centimeters high in the front and 65 centimeters high behind. Its back ends in an ornament, *'ejz*, resembling a red Turkish cap, with a tassel, *širšib*.

[462] The camel halters, *rasan*, are usually made by women; the iron parts only are bought from traveling merchants (Fig. 45: *a*, *muḫṭama*; *b*, *'aḏâr*; *c*, *'ažâreb*; *d*, *sinsile*; *e*, *šerâšib*; *f*, *ǧedîla*).

A rider about to mount sets his left foot on the left front knee of the kneeling camel, places his left hand on the front, his right on the rear saddle knob, and springs off the ground, throwing his right leg over to the saddle. At the same moment the camel gets up in three motions: first she lifts her breast and kneels on her front legs, this movement being called *tenhaṣ*; next she raises her back, *nowṣa*, and thrusts against